Index to Volume 20 (1986)

Adler, Thomas P.	"Daddy Spoke to Me!": Gods Lost and Found in *Long Day's Journey* and *Through a Glass Darkly*	iv	341
Armstrong, Gordon	Symbols, Signs, and Language: The Brothers Yeats and Samuel Beckett's Art of the Theater	i	38
Bergeron, David M.	The Bible in English Renaissance Civic Pageants	ii	160
Daalder, Joost	The Role of "Senex" in Kyd's *The Spanish Tragedy*	iii	231
Davril, Anselme, O.S.B.	Johann Drumbl and the Origin of the *Quem Quaeritis*: A Review Article	i	65
Durbach, Errol	*Antony and Cleopatra* and *Rosmersholm*: "Third Empire" Love Tragedies	i	1
Endel, Peggy	Profane Icon: The Throne Scene of Shakespeare's *Richard III*	ii	115
Fly, Richard	The Evolution of Shakespearean Metadrama: Abel, Burkhardt, and Calderwood	ii	124
Grantley, Darryll	*The Winter's Tale* and Early Religious Drama	i	17
Homan, Richard L.	Devotional Themes in the Violence and Humor of the *Play of the Sacrament*	iv	327
Hughes, Derek	Cibber and Vanbrugh: Language, Place, and Social Order in *Love's Last Shift*	iv	278
Kelly, Katherine E.	Tom Stoppard's *Artist Descending a Staircase*: Outdoing the 'Dada' Duchamp	iii	191
Moleski, Joseph J., and John H. Stroupe	Jean Anouilh and Eugene O'Neill: Repetition as Negativity	iv	315
Mullen, Edward J.	Simón Aguado's *Entremés de los Negros*: Text and Context	iii	231
Nichols, Ann Eljenholm	Costume in the Moralities: The Evidence of East Anglian Art	iv	305
Potter, Robert	The *Ordo Virtutum*: Ancestor of the English Moralities?	iii	201
Taylor, Richard C.	The Originality of John Caryll's *Sir Salomon*	iii	261

Teague, Frances	*Othello* and New Comedy	i 53
Tufts, Carol Strongin	Recasting *A Doll House*: Narcissism as Character Motivation in Ibsen's Play	ii 140
Van Laan, Thomas F.	Generic Complexity in Ibsen's *An Enemy of the People*	ii 95
Watt, Stephen	O'Neill and Otto Rank: Doubles, "Death Instincts," and the Trauma of Birth	iii 211
Wikander, Matthew H.	As Secret as Maidenhead: The Profession of the Boy-Actress in *Twelfth Night*	iv 349

REVIEWS

SPRING: *Action is Eloquence*, by David Bevington (Marie Axton); *Ugo Betti: An Introduction*, by Emanuele Licastro (Jerome Mazzaro); *Tom Stoppard*, by Thomas Whitaker (Elin Diamond); *The Ordo Virtutum of Hildegard von Bingen*, ed. Audrey Ekdahl Davidson (Fletcher Collins, Jr.); *Directions in Euripidean Criticism*, ed. Peter Burian (David Konstan); *Medieval and Renaissance Drama in England, I*, ed. J. Leeds Barroll III (Michael E. Mooney); *Holy Theatre: Ritual and the Avant Garde*, by Christopher Innes (Michael X. Zelenak); *Shakespeare in Sable*, by Errol Hill (David W. Beams); *Theatres of the Left 1880-1935*, by Raphael Samuel, Ewan MacColl, and Stuart Cosgrove (Thomas A. Greenfield).

SUMMER: *The Plays of Eugene O'Neill: A New Assessment*, by Virginia Floyd (John H. Stroupe); *Il* Planctus Mariae *nella tradizione drammatica del Medio Evo*, by Sandro Sticca (Robert Edwards); *Sad Clowns and Pale Pierrots*, by Louisa E. Jones, and *Pierrots on the Stage of Desire*, by Robert Storey (Marilyn Gaddis Rose); *The Mirror of Everyman's Salvation*, trans. John Conley *et al.* (Robert Potter); *Ben Jonson and the Roman Frame of Mind*, by Katherine Eisaman Maus (Frances Teague); *Federico Garcia Lorca*, by Felicia Hardison Londré (Ina Rae Hark); *Acting and Action in Shakespearean Tragedy*, by Michael Goldman (Harry Keyishian); *Russian Drama from Its Beginnings to the Age of Pushkin*, by Simon Karlinsky (E. J. Czerwinski); *Producible Interpretation: Eight English Plays, 1675-1707*, by Judith Milhous and Robert D. Hume (Derek Hughes); *A Concordance to the Plays and Poems of Sir George Etherege*, by David D. Mann (Christopher Spencer).

FALL: *The Modern Stage and Other Worlds*, by Austin E. Quigley (Brian Johnston); *Jonson and the Psychology of Public Theater*, by John Gordon Sweeney III (Robert C. Jones); *The Creation of Three Late O'Neill Plays*, by Judith E. Barlow (Michael Manheim); *Great Reckonings in Little Rooms: On the Phenomenology of Theatre*, by Bert O. States (Arthur W. Bloom); *The Metamorphoses of Shakespearean Comedy*, by William C. Carroll (Frances Teague); *The Complete Plays of John Bale*, ed. Peter Happé (John Wasson); *Interpreting Events: Tragicomedies of History on the Modern Stage*, by Paul Hernadi (Marilyn Gaddis Rose).

WINTER: *American Theater of the 1960s*, by Zoltán Szilassy (Philip J. Egan); *Renaissance Drama, New Series*, 15, ed. Leonard Barkan (Michael E. Mooney); *Ze-Ami and His Theories of Noh Drama*, by Masaru Sekine (Leonard C. Pronko); *Granville Barker and the Dream of Theatre*, by Dennis Kennedy (James Coakley); *The Limits of Illusion: A Critical Study of Calderón*, by Anthony J. Cascardi (Frank P. Casa); *Ben Jonson's Comedies on the Modern Stage*, by Ejner J. Jensen (Frances Teague); *Munich and Theatrical Modernism: Politics, Playwriting, and Performance*, by Peter Jelavich (Michael X. Zelenak).